

Work On Original Painting in Samarkand Afrasiab Museum

Sultanova Dilshoda Namazovna, Хасанова Xafiza Bahriddinovna

Ph.D. of Architectural sciences, docent. Architectural faculty, Department of Fine Arts, Samarkand state architectural and construction institute, Uzbekistan
Senior Teacher, Architectural faculty, Department of Fine Arts, Samarkand state architectural and construction institute, Uzbekistan

ABSTRACT: Given article is denoted of restoration activity archeologist a famous of Samarkand Archeological institute under Academy of Sciences of Republic of Uzbekistan. It is given broad artistic analysis of the process to restorations painting throne common-room of Afrasiab in accompaniment with fotoreproduction from work 2014-2017 yy. As a result of analysis modern painting with original museum of Afrasiab possible to define, not before our days of a part and fragments in holistic type that is to say in beginning, what looked before destruction arabic conqueror. Afrasiab paintings, as specific facility more than 16 centuries are studied in our republic and have a questions, which wait their own decisions. The author presents for the first time in picturesque manner to your attention, its interpretation painting, coming from its scientifically-creative experience. Given exploratory work, possible consider, as significant contribution to science on archaeology architecture and art.

KEYWORDS: Painting of the Ambassadors, wall pre-islamic painting, Asian history, Samarkand state united historical Architectural and art museum of the republic of Uzbekistan, the painting of the Ambassadors, Afrosiab Museum, masterpiece of Sogd art, the 7th century, process to restorations.

I. INTRODUCTION

Painting of the Ambassadors, wall pre-islamic painting, Asian history foundation and Samarkand state united historical Architectural and art museum of the republic of Uzbekistan. The painting of the Ambassadors, found by accident in 1965, is currently housed in the Afrasiab Museum. This masterpiece of Sogd art, which dates back to the 7th century, is well known throughout the world. Unfortunately, due to its age, this masterpiece is in danger of disintegrating. Because of its current state of deterioration, it needs to under go a complete restoration as soon as possible.



Процесс работы над подготовкой каркаса и алюминиевой профильной основы на фотоснимках: руководитель проекта Фрей Ж. и Бокиев Б.

таблица-2

Снятия старых щитов со стены с росписями
по крупным кускам

таблица-3



Реставрация фрагментов росписи по частям

на фотоснимках: работа над реставрацией фрагментов росписи
археологи-реставраторы - Реутова М., Ахадова Г., стажер- Султанова М.

For present-day, day in Uzbekistan from year per annum increases the amount of the excavations of archeological monuments. Naturally, that restoration and preservation called on technically literature, allow to restore the ensemble archeological object and subject, save their accessibility and longevity for future generation and further study.

At excavation monument of Central Asia of the ancient period on wall ancient temple, palace premises and the other buildings meet the painting in different color tone. On composition they present itself gleu painting on soil of plaster wall. What has shown the study, plaster nearly was always inflicted in 2 layers. The First, thickness 2-2.5 refer to to smooth the jaggies of the brick work. The Second fine layer of soil was carefully rubbed before reception smooth to surfaces. Painting was produced on plaster usually or on white layer of the gypsum, inflicted over plaster. For relationship of the paints with soil was used vegetable glue.

On length of the many ages main by wrecker painting was dampness. Welled area painting, as well as laying under their layer of the plaster it is necessary to bolt the gleuly material. Before fastening colorful layer, his surface necessary to clear from soil. The following work are concluded in removing the plaster with sewer bolted area. For protection colorful layer from damages on his surfaces glue on the layer of the gauze.

Then the area of the plaster mark on wall for removing to not to break the contentses a painting on elected area. On hisedge by means of knife do the deep narrow furrows, getting to layer of the brickwork. Come painting Afrasiab, destroyed arabic conqueror and accidentally found in 1965, is presently kept in Samarkand Muzeum of Afrasiab. Poet from Sogd Abu Tarhon, lived in pre-islamic period, with bitterness describes this: "Samarkand, you ruined! Tvoi ornaments have stripped. You became worse than Chach. Now you never are restored!" But poet not quite was a rights. He was reconstructed and not once, as phoenix from ash. Today this masterpiece Sogd arts, dated 7-age of our era, has worldwide popularity and state importance. Restoring in knowledges and experience to restorations aforesaid graphic painting, young restorer of wall painting and sculptures - Munira Sultanova in assistance with experienced colleague-archeologist - Marina Reutova, Gulnora Ahadova, Gulbahor Pulatova,

under the direction of project manager on protection of Afrasiab paintings with french archeologist Zheralidin Frey, when begin work on restoration original Afrasiab painting in museum of Afrasiab.

The primary task consisted in change of found painting. As is well known, already former shield painting of Afrasiab was installed in 1986 in ready type in museum for exposure. Then was used for panel base from polyform. But, after nearly 30 years panel these paintings already came to bad condition.

The pictures were cleaned from decomposition tacky material between mastic and linen fabrics and polystyrene. In 2009, only 5-10% surfaces were a subject to influence dampness, in 2010 more then one third from integer of the cycle (mainly on north wall) that is to say, beside 90% layer painting turned out to be to be wrought from shield. The Process of the deterioration quality speeds up from that that big part this precious set of the pictures could fall with wall and turn out to be damaged.

The Deterioration quality tacky material is a main reason of these problems, but also climatic conditions also play the important role. The Pictures were supported heavy wooden framework, which enlarged with change of moisture and temperature. These change have accelerated the process of the branch picture layer from its true causes. The Pictures also were cover толстым слоем the polymer, which gradually became opaque. Consequently, original colour could not more look at oneself the natural image, and determined detail of the pictures were obscured under shining слоем.

In 2009 specialist was made attempt, fortifications of the pictures of впрыскиванием resin on plaster. But all vain, problem all grew, she became the impossible. Processing layer painting. Aging linen fabrics on back painting left, but purpose of the project was not in that to delete whole mastic (this can be too dangerous for picture). The Purpose consists in that to first stabilize the picture and delete whole unfit material for conservation it for long time.

Clear to surfaces layer painting. The Excess of the polymer on surfaces was removed after pictures and its unrefined part was refined, (to guarantee the best review of the picture). Proposed reconstruction guarantees the survival of these

pictures. However, it will be required for determination of required management climate for their protection.

Reconstruction work was winnowed under control of the french archeologist-restorer Zheraldina Frey, former graduater of Luvr national institute of the heritage to France. Work on reconstruction painting is organized in cooperation with director of museum Samariddin Mustafakulov at support managment Institute to Archeologies nder ASc RUz city Samarkand during 4-h years (on one wall museum painting for year), with local group, worked 5 months under control project manager Zh. Frey per annum.

The First stage of the project began at May 2014 official presentation, with participation sponsor and partner of the project. For provision of this possibility, were published announcements on french, english and uzbek language (to present the project and explain the process of the reconstruction).

The Process of the reconstruction painting and organization worker ambiances. The Workshops are provided by blocking door museum, as well as were sealed up in each night. The Electric systems on generator were is also installed assotiation (ASPA), for maintenance of the work, in the event of potential power reductions.

The Workshop in museum of Afrasiab. First of all, during the first decads of May 2015, before beginning of the work, were organized two workshops on reconstruction in cellar museum, as





ISSN: 2350-0328

International Journal of Advanced Research in Science, Engineering and Technology

Vol. 6, Issue 6, June 2019

well as big worker area for ensuring the work with aluminum shield. This space was given with museum, for ensuring the work on picture, without needing transportations them. Before beginning of the reconstruction work, the specialist were made photographies high quality to realize the comparison (the *изначального* of the type north wall before restoration and after it). The Photographyes of the details and decompositions were also made, for provision of full documentation of the picture before recovering.

The North wall of the common-room consisted of 3-h greater panels, formed by wooden framework in which is enclosed a sheet of the polystyrene. To relieve removing the pictures, first were unmounted greater panels.

Take down layer painting. While fragments painting were still protected on side from wall, linen fabrics, attached to back fragment was mechanically removed. Only, some small zones required using gluing "ethanol" to soften get old ligament, which was more efficient. After lifting the fragment and removing linen fabrics on back, "temporary" gauze using cyclohexane was removed on person (to accelerate the process to sublimations).

The most large fragments in abundance polymer, created the layer; for 6-ti fragment north wall, was needed such processing. After peelings painting, the surface was once again consolidated by solution PBMA (Plexisol P550) on 3% acetone to saturate the colour a painting. Aging mastic on surfaces painting with rift was partly removed or was consolidated. Some of them is remade by mix gluing on 5% or 10% acetone. The Different concentration PBMA allows to get other colour of the mastic.

Aging wooden carcass structure, supportly picture with back was unmounted, for the reason change their new metallic framework. This new framework was made from steel profiles welded between itself. The holes were made In framework for lavalier aluminum sheet with picture. On noted framework 3 greater aluminum sheets Took seats with sizes 10,93 h 2,5м. and with - 3,63, 4,37, 2,93м and height on 2,5 metres.

Aluminum used, support for pictures consists of aluminum material between two layers *стекловолокон* epoxyde. This material, much *светопроницаемый*, which is forecasted use during more then 20 years on stability and lightness of the material. This material was already used for restoration of the pictures with sewer palace of Karahanids in process of their reconstruction in institute of the Archeologies of Samarkand.

III. SOLUTION OF THE TASK

After drying, frameworks were consolidated screw aluminum band of the smaller thickness. As soon as aluminum sheets were collected, systems is completely supported and are installed "epoxyde" glue.

The Fragments painting were going to in support of the aluminum stand first of all to help in current stickking. The Glue thickened sand to be then ability of the accomodation in enough thick layer. The Fragments were is gradually collected and then are quickly installed under press. Such progressive technology "mountage with Paraloid" allows to be completely reversible subsequently.

After to stick picturesque layer, mastic was completed between fragment with the same mastic, and as that used on surfaces of the picture. At the beginning initially September, the first sheet North wall with chinese princess was completed, and two other sheets this wall got ready for recovering. Coming thereof and appearances of the possibility demontage, have brought about decision to change the base on more firm and strong material, which consists of boards with glass plastics aluminum profile.

For begin left the shields with wall by large parts. On even horizontal surface fragments layer painting cut on piece, where there are buttings mastics. Neatly finished with scalpel with polished fragment. Have Avoided the sackcloth with surfaces painting by means of alcohol, where much tightly was taped. Was restourated card face, have cleared the colorful layer, have attached the pockets by polymer, mastics where required and have closed the rift. The Edges mastics, ready fragments were stuck on new, aluminum profile true cause. The New base firm that that she is not deformed, wetfirm, frostfirm and light, for good time-proof safety unique painting Afrasiab.

For transportation monoliths plasters fitted between two boards, laying packing materials. Then their put in box, better in vertical position replacing paper. The Problem to restorations come painting in laboratory situation was concluded in that that final clearing colorful layer and in external registration bolted soilly found of the plate with painting. The Final clearing in chamber condition necessary was conduct the separate small area. The Imbrued resin solidified soil soil on surfaces colorful layer was moistened by solvent (the petrol, xsilol, acetone) by hand or from cotton wool. The Softened solvent soil carefully left the specialist by fine scalpel, hand, bit of the gauze, trying not to damage the layer of the paints.



ISSN: 2350-0328

International Journal of Advanced Research in Science, Engineering and Technology

Vol. 6, Issue 6 , June 2019

IV. CONCLUSION

This operation was produced before full removing pecca and other stratifications. After clearing painting, the colour of the paints painting gained greater brightness and saturation. For exposure of the plate with painting consolidated on metallic shield. Integer greater area painting were assembled from separate parts. For exposure come painting Afrasiab, were successfully assembled on shield with aluminum profile

1- and 2-wall. In such spirit with Samarkand archaeologist-restorer was successfully executed rest 2 walls museum for the last 2016-2017.

REFERENCES

1. Shishkin V.A. Afrosiab – heritage of ancient culture. Tashkent, 1966.
2. Sultanova D.N. Principles of garmonization of monumental paintings in architecture of Uzbekistan / PhD thesis. Tashkent-2004. p.128.
3. Albaum L.I. Paintings of Afrosiab.
5. Shirinov T.SH., Isomiddinov M.H. The ancient archaeology of Samarkand. YUNESKO, T.-2007.
6. Ahunbabaev H.G. The Palace of Sogds on Afrasiab. Sam.-1999. p. 28.
7. Komparetti M. Proceeding of the conferense held in venice on the pre-islamic paintings at Afrasiab. Suplemento 1, Roma-2006.
8. Kapev Ю. The come painting palace of Karahanidkhan. Journal «Fan va turmush», 3-4 T-2007.p. - 43